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Some time ago I was requested by a teacher to give him the name of some work, easy of access, containing reproductions of manuscripts of the Latin authors commonly read in the preparatory schools. I naturally named first an American work, the book entitled *Latin Manuscripts*, published by Professor H. W. Johnston in 1897 (Scott, Foresman and Company, \$2.25). This book was the outcome of a course of lectures given in 1896, in the Summer School of Indiana University, to the Teachers' Class on Palaeography. Since school editions of classical authors present varying texts, and since some school editions discuss various readings of difficult passages, questions relating to palaeography and text criticism inevitably arise even in the Secondary School. To help teachers in the Secondary Schools to answer such questions was the aim of the book. In the body of the work (pages 13-122) are discussed I, The History of the Manuscripts: The Making of the Manuscripts (13-26), The Publication and Distribution of Books (27-34), The Transmission of the Books (35-47), The Keeping of the Manuscripts (48-60); II, The Science of Palaeography: Styles of Writing (61-78), The Errors of the Scribes (79-92); III, The Science of Criticism: Methods and Terminology of Criticism (95-99), Textual Criticism (100-113), Individual Criticism (114-122). On pages 125-130 there is a description of the 16 plates which form a most valuable part of the book: these include facsimiles of a page from two different manuscripts of Caesar, five of Cicero, three of Vergil, one of Catullus, two of Horace, two of Sallust, and one of Terence. The Vergilian facsimiles consist of reproductions of the Codex Palatinus, Saeculum IV-V, of the Schedae Vaticanae, Saec. IV, and of the Codex Sangallensis, Saec. IV, giving respectively Georgics 1.277-299, Georgics 1.61-80, Aeneid 6.688-705 (with 678 inserted between 695 and 696). The first is written in rustic capitals, the other two in square capitals. The facsimiles of Caesar are of the Codex Floriacensis or Parisinus 5763 (Meusel's B) and of the Codex Vindobonensis (Meusel's f), which give minuscule writing of the ninth and of the twelfth or the thirteenth century. The parts of Caesar represented are in the one case the close of the Second Book and the beginning of the Third

Book of the De Bello Gallico, in the other De Bello Civili 1.25.6 *posset* . . . 1.27.2 *quod ab*. Of the Cicero facsimiles one, that from the Codex Rheingauensis 127 (Baiter and Kayser's R), a minuscule MS. of the eleventh century, gives the close of the Cato Maior and the beginning of the First Oration Against Catiline. Another, from a fragmentary manuscript, the Codex Parisinus 18525, written in minuscules of the twelfth century, containing fragments of the First and the Second Orations Against Catiline, gives Cat. 1.12.29 *vocibus* to the end of that Oration and the first part of the Second Oration. The facsimiles are in all cases full-page or more and are well done.

Professor Johnston's book is based throughout on excellent authorities and is a very useful and valuable work.

For many years past A. W. Sijthoff, at Leyden, has been publishing photographic reproductions, complete, of well-known Greek and Latin manuscripts, such as the Codex Palatinus C of Plautus, Codex Venetus A. Marcianus 454 of the Iliad, Codex Vossianus Oblongus of Lucretius, the Codex Ravennas of Aristophanes. These are, of necessity, extremely expensive. In 1909, however, Sijthoff published a work entitled *Album Palaeographicum, Tabulae LIV Selectae ex cunctis iam editis Tomis Codicum Graecorum et Latinorum photographice depictorum duce Scatone de Vries Bibliothecae Universitatis Leidensis Praefecto* (24 marks, about \$5.50). The pages are large (21 by 14 inches: the printed portion is 12½ by 9 inches). Tabulae 1-8 give Greek Uncial MSS. of the fourth to the sixth centuries, Tabulae 9-20 Greek minuscule MSS. from the ninth to the eleventh centuries. Tabulae 21-24 give four pages of the Codex Vindobonensis of Livy, which contain parts of Books 41, 42, and 44. Tabulae 29-36 give pages from two manuscripts of Tacitus, showing parts of the *Annales* and of the *Historiae*. Tabulae 37-40 give four pages of the Codex Ambrosianus H.75 Inf. of Terence, a minuscule manuscript of the ninth or the tenth century. These pages are particularly interesting, because two of them show some of the well-known Terentian miniatures and one (40) shows part of the Commentary of Eugraphius. Since the one purpose of this editorial is to name

a few works touching Latin manuscripts that are relatively inexpensive I may note here that these Terentian miniatures may be studied conveniently in Harvard Studies 14 (96 plates, with description by K. E. Weston), in Professor M. H. Morgan's translation of the Phormio (published by John Wilson and Son, Cambridge, 1894), and in Jacob Van Wageningen's Album Terentianum (P. Noordhoff, Groningen, 1907). Tabulae 41-44 give pages from four different plays of Plautus, from the Codex Palatinus C. On pages I-XXXV there is an elaborate Enarratio Tabularum. This book, it will be seen, does not come into direct contact with the work of the Secondary School, but it forms a very good collection of excellent facsimiles of important manuscripts; it is a very convenient means of studying manuscripts, especially for those of limited means who are not within reach of a great library.

The collections of manuscripts in the Vatican have been represented by two inexpensive publications: Specimina Codicum Graecorum Vaticanorum, by Franchi de' Cavalieri and Joh. Leitzmann (1910), and Specimina Codicum Latinorum Vaticanorum, by Franciscus Ehrle and Paulus Liebaert (Bonn, A. Marcus and E. Webber, 1912. 6 Marks). The former work I have not seen. The latter contains 50 plates, all excellent. Several of these give facsimiles from manuscripts of Vergil. The plates are accompanied by a small volume, of 28 pages, describing the plates. For a review of the book see The Classical Review 26.233. I hope no one will think that by referring to this review I endorse the flippancy of its opening paragraph—a flippancy which is becoming a marked characteristic of The Classical Review, at least in dealing with foreign publications, particularly American.

In 1892 or 1893 Mr. E. Maunde Thompson, then Principal Librarian of the British Museum, published a Handbook of Greek and Latin Palaeography. The book was well received. Its value, however, was impaired by the small size of the illustrations; these gave, commonly, only small sections of the pages of the manuscripts from which they were selected. In 1912, the author, now Sir Edward Maunde Thompson, revised the book thoroughly, and, through the generosity of the Clarendon Press, at Oxford, was able to bring out a sumptuous volume of 600 large pages, illustrated by 250 facsimiles, in practically all cases excellently done, and in all cases of sufficient size to give a fair idea of the manuscript under discussion. In pages 1-92 the author deals with writing materials and books; in 93-271 with Greek palaeography, in 272-570 with Latin Palaeography. On pages 571-583 there is a Bibliography, and finally, on 584-600 an Index. It is too much to expect that any book shall be satisfactory in all details (for one matter on which this work speaks in uncertain tones see the discussion

of the *umbilicus* in THE CLASSICAL WEEKLY 6.177-178), but beyond question the present work will long remain an authority in its field, and for English-speaking students the one indispensable volume on the subjects with which it deals. Unfortunately its price (\$11.00) puts it out of reach of many teachers.

To these fragmentary remarks, which constitute, I am well aware, a mere scratching of the surface, I add one more comment. Those who are interested in manuscripts may keep themselves fairly well informed concerning new discoveries and new publications in this field with the aid of The American Year Book and The New International Year Book. Of these the former has an article annually, by Professor Clifford H. Moore, of Harvard, on the additions to ancient literature made through the discovery of papyri, the latter has an article yearly, by Professor Knapp, on Classical Philology, in which some attention is paid to progress in palaeography. More important than either of these, however, are the chapters on Greek Palaeography and Textual Criticism, Latin Palaeography and Textual Criticism, and Papyri, which form features of The Year's Work in Classical Studies, published by The Classical Association of England. As I was putting the final touches to this paper I received a copy of The Britannica Year Book for 1913. This contains a short but very useful article on Palaeography, by Sir Edward Maunde Thompson, covering work in this field during the last three years.

C. K.

ON READING LATIN

Reading Latin should be distinguished from translating Latin. Axiomatic as this proposition may sound, experience and observation have led me to believe that the two processes are frequently confused, and that this confusion is one of the most subtle and pervasive foes of all really vital Latin teaching. Many pupils arrive at their third or even fourth year of Latin study without ever having realized that *reading* and *translating* a foreign language, whether ancient or modern, are two quite distinct processes requiring the exercise of different sets of faculties and having in view the attainment of different ends. This confusion such students betray in their very understanding of the English words 'read' and 'translate', so that, if you ask them to read a Latin sentence, they commonly begin immediately to translate it. This habitual action shows not only that reading and translating are often confused, but also that too much emphasis has been placed on translation, with the result that the pupil has been led to regard this as the be-all and the end-all of Latin study, and to look on reading, if he thinks of it at all, as a sort of impertinence or extraneous superfluity.

Now, as it is the purpose of this paper to lay

stress on the value and the significance of reading Latin, I should like at the outset, in order to anticipate any possible misunderstanding, to express distinctly my profound respect for the noble art of translation, and in particular my belief in the unique efficacy, as a means of culture, of translation from Latin into English. A fine art, indeed, translation is, and worthy of the best efforts of both teacher and pupil, but it is essentially a study in English prose or verse composition, and in order that it may be successfully practised it is necessary that its character as such should be clearly recognized. The supreme value of translation as a means of attaining complete mastery of one's own language has been finely expressed by Lowell in that passage of the Old English Dramatists where he is speaking of the causes of Spenser's transformation 'into a great artist in language. "The first was his practice in translation (true also of Marlowe), than which nothing gives a greater choice and mastery of one's mother-tongue, for one must pause and weigh and judge every word with the greatest nicety, and cunningly transfuse idiom into idiom". Real opposition, however, there cannot be between the interests of reading and translating Latin, rightly understood, since the one is fundamental to the other. For, until the meaning of a Latin sentence has been clearly apprehended, any real translation of it is impossible, and in fact nothing is more inimical to the genuine uses of translation than the habit of practising it, not as an end in itself, but as a means of puzzling out the sense of the ill-understood original. What the students that are in the confused state of mind which I have described usually give us is not translation at all, but something that is neither Latin nor English, but that peculiar linguistic product which is sometimes known as 'translation English'. The clearing up of this confusion will not only tend to stimulate students to real reading of Latin, but will also prove the beginning of enthusiasm for the pursuit of translation, by revealing that most inspiring of things, the vision of an ideal.

The confusion of the aims and the processes of reading and translation is particularly harmful in the earlier part of the course, where right habits should be forming, and where wrong habits, if once established, get so firm a hold that it is only with the greatest difficulty, if at all, that they can at a later period be eradicated. The fact that we cannot in a four years' course teach our pupils to read Latin literature with ease should not obscure our recognition of the reading of Latin as the goal toward which we should strive. Whatever our views as to the ultimate aims of Latin study at the present day, the proximate aim in the earlier years of the course must be primarily the acquisition of power to read Latin.

That the acquisition of this power affords the

best preparation for the full enjoyment and profit to be derived from the later years of the course by those who pursue the study beyond the Secondary School would seem to be evident. But, even in the case of the great majority whose course of Latin study is limited to four years or less, the principle that ability to read should be the immediate end is, it seems to me, though perhaps less evident, equally true. Gain in the power to use English, for example, as a result of Latin study, must come in two ways—through the acquisition of actual knowledge of the meanings of words of Latin derivation and through the flexibility in handling English which is produced by constant practice in translation from a language so dissimilar to English in its forms and structure as the Latin. Now, any really vital knowledge of the meanings of Latin words, and hence any knowledge that is likely to throw much light on their English derivatives is certainly best acquired through reading the language, if indeed it can be acquired in any other way. This is especially true of a language like Latin which has a small vocabulary in which each important word is like a gem with many facets on which each new context throws a different light. And for translation, with its peculiar power to aid in acquiring flexibility in the use of the mother-tongue, ability to read is the necessary condition precedent.

Nor can that other practical end of foundational Latin teaching, the strengthening and developing of the mental powers, be best attained, I am convinced, except by constant practise in reading Latin. Of the supreme value of Latin as a disciplinary study we are apt to make our boast, and I think with reason, but on this point, too, there is, it seems to me, considerable confusion of thought. We often read statements of the paramount efficacy of Latin in this regard which seem by their expressions to base that efficacy on the translation of Latin into English. Now, that there is a certain disciplinary value in such translation, a certain cultivation of the judgment and the taste goes without saying, but that it possesses any such superlative excellence as a means of discipline as is often claimed for Latin study I very much doubt. To translate a Latin sentence into English after one has read it is after all not so very strenuous a mental exercise, but to learn to read it, that is, to learn to feel the force of each word in its inflectional forms, to learn to hold the mind in balance, while the thought develops, in all its modifying clauses, with rigorous Roman precision, *hoc opus, hic labor est*. And because this is the task, this too is the indefeasible benefit of Latin study. With a view to developing this power, not only should the reading of the sentences and the reading lessons of the Beginner's Book in the order of the Latin be a constant practice throughout the first year, but also in the

second year, at least for a large part of the year, metaphrasing, a strict word by word rendering, giving the exact force of each form as it comes, should always precede translation, and much formal translation should be discouraged till toward the end of the second year.

To the intelligent reading of Latin there is no greater help than the practice of reading it aloud. This practice is very much neglected even in many of the best schools. Even in the case of Caesar this is regrettable, both because it means an inevitable loss of power of apprehension of Latin as Latin, and also because for all his plainness Caesar has, as Cicero long ago remarked, a certain sinewy beauty of expression, the perception of which is mainly missed if he is not read aloud. But in the case of Cicero and Vergil the habitual neglect of the reading of the original is especially unfortunate.

Oratory, as its very name implies, is spoken language, speech, and it is quite impossible for pupils who seldom or never hear the sonorous periods of Cicero spoken to get into the atmosphere of ancient oratory. The rhythmical character of Cicero's prose, to which so much study has been devoted, especially in recent years, is of course wholly lost if Cicero is not read aloud. And while actual study of Cicero's rhythms is without doubt beyond the scope of the Secondary School, the beauty of the rhythm can be felt if Cicero's words are read rhythmically by the teacher. Lack of time should not be an excuse for omitting the reading of the Latin, as eventually more will be gained than lost, through the quickened appreciation of the language. When time is short the lesson can be read by the teacher. Classes are often very appreciative of such reading and can learn much from it in the way of pronunciation and correct quantities.

Along with the daily practice in reading the Latin aloud should go the closely allied exercises of dictation, Latin-at-hearing, and learning by heart, all of which, both in themselves and especially in combination, are of inestimable value in teaching a good pronunciation, thorough mastery of prescribed passages, familiarity with inflectional forms, and in general a knowledge of the real language. Such practices would tend to do away with the prevalent impression on the part of pupils, unfortunately too often encouraged by the teacher, that Latin is a dead language. This conception, as deadening in its effects as it is unscientific in its character, should be banished from the classroom. It may not always be practicable, though it would in my opinion be eminently desirable, to talk Latin with our pupils, but at all events they can be made to realize that Latin was once talked by real people, and is to-day, merely in a modified form, spoken by millions of people in Europe and both the Americas. Such an idea will put the value of Latin as an aid to the acquirement of the so-

called Modern Languages in a clearer light and will tend to dissipate the notion, which is one of the worst foes of Latin study, that Latin is not of any practical use.

Especially at the present day, when closer business and commercial relations with South America and Mexico are bringing about increased interest in Spanish, and when we are realizing more clearly than before the desirability of a better acquaintance with the hosts of immigrants from Latin-speaking countries in our great cities and in certain country districts, is it wise to emphasize the fundamental importance of Latin as an efficient help in acquiring a ready knowledge of Italian and Spanish or other Romance languages. Many will perhaps recall the suggestive article on *La Bella Lingua* by Mr. Stephen Hurlbut, published in *THE CLASSICAL WEEKLY* 4:170-172, in which he recounts his successful experiment in trying Latin as a means of conversing with his Italian boatman. "*Quanta e(st) la profundita(s) del aqua?*" is palpably Latin, but the boatman in reply gave the desired information without as much as suspecting that he was being experimented on. In my own immediate circle I have had during the past winter a practical illustration of the serviceableness of a knowledge of Latin as the basis for a rapid acquisition of the modern tongue. My sister, a young college graduate, who during her college course took major Latin, but no Italian, has had occasion in doing work first for the state government in connection with the Minimum Wage Board Commission and later as a student of social research in the School of Social Workers of Boston, to come into close contact with the Italians of the North End of Boston where they are so predominating an element in the population that the district is known as Little Italy. At first she used interpreters in the pursuit of her inquiries, but she very soon discovered that she had only to drop or soften the terminations of many familiar Latin words in order to make them immediately intelligible to her interlocutors. Though it is only a matter of a few months that she has been working among these people she now speaks Italian so readily that she is constantly taken for a Genoese! This result has no doubt been facilitated by the fact that this particular Latin student has from the beginning been carefully trained to read Latin aloud and to some extent to speak it. In a sense any language is dead except when it is actually being spoken. We sometimes forget, though Lucretius reminds us, that the immediate past is just as irrevocably past as the time centuries ago. "To-morrow!" says Omar Khayyam, "Why, to-morrow I may be Myself with Yesterday's Seven Thousand Years". The more Latin is spoken the more alive it will be to both teacher and pupil.

Nor is it only for utilitarian ends that stress should be laid on the reading aloud of Latin. From

the aesthetic point of view also it is equally important. The beauty of Latin as a language resides largely in the sonorous quality of its rich vowel sounds, and the more this beauty is felt through the habit of reading it aloud, the more likely the student is to learn to love Latin as a language and to desire to study it for its own sake. And all the more because Latin is so inherently difficult should we who teach it be eager to cultivate every means by which the great labor involved in its thorough acquisition may be made in some measure at least a labor of love.

If the reading aloud of Latin is essential in the earlier years of the course, it is doubly so when we come to the poets, to Vergil, Ovid, Horace and Plautus. The pupil who passes through a year of Vergil, as many do even in excellent schools, with day after day of translation without ever hearing the music of Vergil's verse, has certainly been wronged. In the *Aeneid* it should never be forgotten that we are studying a masterpiece of poetic art. Nor does this mean simply that we should not ignore the literary content of the poem, its mythological allusions, its manifold echoes in modern poetry. In every work of art the formal or sensuous side, the material through which the imaginative conception is bodied forth, is as essential as the inner idea itself. To the painter color is indispensable, to the sculptor marble or bronze, to the musician tones, to the poet rhythm. Poetry, according to the definition given by Poe in his *lecture on The Poetic Principle, is "the rhythmical creation of beauty", a definition in which he coincides with the thought of Shelley, who in his famous *Defence of Poetry* lays stress upon the dependence of the art on rhythm and order—on "those arrangements of language, and especially metrical language, which are created by that imperial faculty whose throne is contained within the invisible nature of man". The poet is indeed an artist in verbal melody and harmony, his material beautiful words in rhythmical arrangement. 'That diction is beautiful', says Dionysius of Halicarnassus, 'in which there are beautiful words, and of beautiful words beautiful syllables and letters are the cause'. Who can doubt that the beauty of syllables and letters of which Dionysius is thinking lies chiefly in the sound of them? Especially is this true of ancient poetry, which, as ancient literature in general, was, far more than is the case with modern poetry, addressed primarily to the ear. Saintsbury, in his *History of Criticism*, in speaking of Plutarch's paper on How a young Man should listen to the Poets, remarks that this is what we mean by 'read the poets'. Shall we not let our pupils listen to the poets instead of merely translating them?

Rhythmical reading of poetry is what we need, not merely mechanical scansion. Scansion of course

is indispensable, as anatomy is to an artist, but it should be kept strictly in its place as the handmaid to metrical reading. Rhythmical reading of Latin poetry can be taught, though it must be admitted that the teaching of it is difficult, since, to judge from my own experience at least, the rhythmical sense is in most students decidedly defective. This deficiency in the natural sense of rhythm is no doubt in part due to the rather general neglect of the cultivation of the rhythmical faculty in our modern educational scheme, and in reality supplies all the more reason why we should do our best to cultivate it in the Latin department. The result will be found to justify the effort. Dr. Stanley Hall says, "There is one subject, rhythm, that is fundamental and yet is often ignored. I do not believe it is easy to overestimate the importance of it. There is a profound and close relationship between our muscle-habits in that respect and thinking".

Imitation I have found to be the surest way of learning rhythm. Pupils will pick up from the lips of the teacher a correct metrical reading which no amount of scansion or study of prosody would give. As a help toward the quantitative reading of Latin verse, it is, I think, decidedly advisable that the class use in beginning Latin poetry an edition with marked quantities. Special incentives may also be offered as a stimulus to acquirement in this direction. I have known a class of whose capacity to do anything rhythmically I had begun to despair to improve astonishingly in the rhythmical reading of Latin verse after being informed that those who proved able to pass a creditable oral examination in the fluent reading of the verse would be excused from written examination on the translation of one book of the *Aeneid*. A metronome, such as is used by students of music, can be employed to advantage in teaching a class to read Latin verse, and its use adds to the interest. The metronome is especially useful in correcting the prevalent error of reading Latin hexameters as if they were in triple, instead of double rhythm. From the rapid and jerky reading of the unpracticed pupil of Anglo-Saxon heritage one would often scarcely recognize Vergil as the "wielder of the stateliest measure ever moulded by the lips of man". But if the student has learned to pronounce Latin well in the earlier years of the course it will be comparatively easy to master the rhythmical reading of Vergil. On the other hand if habitual carelessness in regard to quantities is overlooked in the Caesar and the Cicero years, it is no wonder that the learner has trouble in reading quantitative verse. More than half the difficulty often experienced in trying to read Latin poetry springs from the almost total neglect of the proper reading of Latin prose.

If the study of the language is continued long enough to include Horace, acquaintance with his

varied rhythms may become a real delight to the student who has been thoroughly trained in the previous years of his course. As Professor Shorey well says in the Introduction to his edition of Horace, "Intelligent enjoyment of the Odes is possible only to those who habitually read them aloud". In mastering Horace's meters, the best means I have found is to have the class learn by heart at the outset two or three short poems such as the *Quis multa gracilis* and the *Persicos odi, puer, apparatus*, which in a very few stanzas contain several of the lines most commonly used by Horace. If these short poems are learned by heart, the student will readily recognize the lines in other arrangements.

Careful training in reading Latin will react very favorably on the student's pronunciation of English and tend to correct the very habits, those of imperfect articulation of consonants and impure vowel sounds, for which we Americans are most severely criticized. It may give something of the beauty of Italian to English. Julia Ward Howe, whose enunciation of English was particularly admired, herself attributed its good qualities to her early practice in speaking both Italian and Latin. The English language, being a living and growing thing, can be trained as a vine is trained; and the influence that teachers may have in this way toward improving the use of the language of our country is, I think, often overlooked. Surely there could be no more patriotic service than to have a share in keeping pure the pronunciation of that noble tongue which is our common Anglo-Saxon inheritance. We Americans are perhaps too apt to assume that the English language has got to be spoiled in America.

Attention to the reading aloud of Latin is in accordance with the best ideas of modern pedagogy. Especially in connection with Latin-at-hearing and Latin dictation it tends to counteract the tendency of our present-day educational methods to excessive eye-training, to the detriment of ear-training and voice-training. In the most modern teaching of the theory of music, for example, the subject of harmony, which used to be taught mainly from book and written exercise, is now pursued from the beginning largely by means of ear-training alone. The remarkable success of Maria Montessori in Italy in teaching very young children through the cultivation of the other senses as well as that of sight is a striking indication of the undiscovered values that may lie in a more well-rounded training of the senses. Such training helps us to draw nearer to that perfection which is the end of culture, as Matthew Arnold conceives it—the "harmonious expansion of *all* the powers which make the beauty and worth of human nature".

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REVIEW

Terence, with an English Translation by John Sargeant. In two Volumes. London: W. Heinemann; New York: The Macmillan Co. (1912). \$3.00 net.

The announcement some time ago of a complete series of translations of classical authors, due to the munificence of Mr. James Loeb, was received with varied feelings by classical scholars and the public in general. But the predominant view seemed to be that, taken all in all, such a series was likely to be to the advantage both of learning and of culture, if the translations were good and if they were produced at a price which would make them accessible to those who stood in the greatest need of them. During the last few months some twenty volumes have been issued, of which the Terence comprises two. From these we can, perhaps, form some idea of the general tone and scope of the series.

I should criticise first the price. There is a real need for translations, especially of Greek authors, for the use of teachers of Latin. Many of these teachers are of slender means, and have to watch their expenditure closely. They can not afford to spend \$1.50 per volume for such books. For example, the teacher of Vergil in a remote High School should have translations of Theocritus, Hesiod, Homer, Aratus and Apollonius Rhodius, Callimachus, and possibly some others. He, more probably she, would want these books in order to compare the Vergilian work with that of the authors whom Vergil is said to have imitated. A translation of Lucretius and Macrobius in Latin would also help. But it is just such teachers who can not profit by these translations, on account of their high price. The two volumes before us contain nothing but the bare text and the bare translation on opposite pages. The text has already appeared in the Oxford Series for 75 cents, much better printed and bound than in the Loeb volumes. It appears, then, that the addition of an English version is to add \$2.25 to the cost. This is ridiculous, nor is it justified by the fact that the Greek books are issued at the same price. For one book should not be made to pay for another. Further, it is quite likely that a low price would result in larger sales and a consequent greater profit.

Now for the translation itself. I have not been able to find out what Latin text is used. The only hint about the text is a statement in the preface that And. 940-941 is given according to an emendation of Mr. Phillimore. It looks, however, as if the text in its main features is that of Tyrrell (Oxford Series). At the beginning the translator has thought it desirable to insert a small bibliography. This is so peculiar that it is worth describing in detail. Of texts, only the editio princeps

(1470), Bentley's (1726), Ashmore's (1908) and Tyrrell's (1902), are given: the last two represent the last commentary and the last critical edition. Then follow five monographs, four of which are German, one Italian. In these the following misprints occur: Dziatsko, Convadt, Konigsberg, Terentinae, Leipsig, Neneini. And this is, I suppose, the author's tribute to scholarship! The summary of the *Andria* by C. Sulpicius Apollinaris has this note: "This and the other summaries probably date from the first century B.C.". On the opposite page we find the summary attributed to "Gaius Sulpicius Apollinaris, a critic of the 2nd century A.D.". The malevolent old playwright is still Luscus Lavinius. These constitute almost all the places where mistakes could be made.

The translation itself, I am glad to state, gives a very good idea of the spirit of Terence. I do not mean by this that it is a translation; it is rather an imitation, but a good imitation. This being premised, we are prepared for a mass of inaccuracies, which would not be endurable in a strict translation. I have not had time to go all through the two volumes, but the following examples will give some idea of the excellences as well as the weaknesses.

And. 35 ego postquam te emi, a paruolo ut semper, etc.: "you know that ever since I bought you as a mere child you have been treated with mildness".

52 nam antea qui scire posses aut ingenium noscere? "of course till then one had no means of knowing the truth or telling his bent".

60 id arbitror adprime in uita esse utile, ut ne quid nimis: "I think the golden rule in life is moderation in all things".

69 interea: "after a time". This word is frequently so translated.

127 funus interim procedit: "presently the hearse started".

Heauton. 61 pro deum atque hominum fidem: "Heaven and earth, man!"

79 non est, te ut deterream: "if you are wrong, I may scare you out of this".

88 at istos rastros interea tamen adpone, ne labora: "well but your mattocks, lay 'em down for the present; whatever your trouble, don't go on working".

92 hui, tam gravis hos, quaeso? "What? heavy as this? My good man!"

111 ibi simul rem et gloriam armis belli repperi: "there on service, active service, Sir, got both money and glory".

146 agrum hunc mercatus sum: "bought this bit of land".

Eun. 66 sentiet qui uir sum: "she shall perceive how much I am a man".

73 nec quid agam scio. Quid agas? nisi ut redi-

mas . . . : "I don't know what to do". "But I do. Ransom yourself . . .".

76 itane suades? Si sapis, neque praeterquam, etc.: "Is that your advice?" "If you have sense. Don't add to the troubles", etc.

137 sensit me tecum quoque rem habere: "finding me acquainted with you as well".

167 eunuchum dixi uelle te, quia solae utuntur is reginae: "you said you wanted a eunuch because it is only Ranees that possess such persons".

175 utinam: "would to God!"

187 rus ibo: ibi hoc me macerabo biduum: "I shall go out of town for these two days and fret myself in the country".

Phor. 68 is senem per epistulas pellexit: "had caught his fish . . .".

72 provinciam cepisti duram: "what a tough job of an office for you!"

97 ea sita erat exaduorsum neque illi beniuolus, etc.: "the body was laid out in the hall, and there wasn't a wellwisher", etc.

123 qui illum di omnes perduint: "may the devil fly away with him!"

134 iocularem audaciam: "a sporting venture!"

165 ita me di bene ament: "as I hope to be saved!"

188 heu me miserum: "curse it all".

194 domum ire pergam: ibi plurimumst: "I'll draw the home covert, he's mostly tied to my lady's apron".

208 hoc nil est, Phaedria: ilicet: "this cock won't fight, Sir! the game's up". (The proper name is regularly replaced by "Sir!", when a slave speaks).

Hecyra 58 meretricibus: "women of my class".

I might go on with my citations, but these are sufficient. Inasmuch as the translation is not really a translation, it is difficult to discover whether the translator is following the text here printed or another. Certain it is that the rendering does not follow the punctuation in many cases. In others the author seems actually to have missed the sense. In still other cases his choice of images is so remote from Roman life as to be almost grotesque. Sums of money are always rendered in pounds sterling, a practice that seems absurd in view of the very large number of persons who will presumably use these books, even in the British Empire, who have a different system.

Not many actual misprints were discovered. In And. 109, the line is pied, but this is a rarity. In a number of cases, however, at the end of a line the comma has shortened into a period, to the damage of the sense.

But when all is said, it still remains true, that there is a rollicking swing about the style, which, while not as lofty as that of Terence, has a very considerable charm.

GONZALEZ LODGE.

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